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# Ekphrastic Songs

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Paul Salerni

# Ekphrastic Songs

*on poems by David Ferry*

for

mezzo-soprano and guitar

*Harversters Resting*

*Cythera*

*Civilization and its Discontents*

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# Ekphrastic Songs

## I. Harversters Resting

David Ferry

**Calm, flexible**

Paul Salerni

$\text{♩} = 55$

Mezzo-soprano

*p* In the mid-dle of the day,

Acoustic Guitar

*p*

4

in the great sha- dow — of the

9

grain stack, — the har — ves- ters are rest - ing

13

*pp*

and ha-ving their mid-day meal. —

*pp*

17 *mp* *pp*

Bo-az is app - roach-ing with a wo - man. Me - ti cu-lous as cat -

*mp* *pp*

22 *mp*

tle in their at - ten tion to the task of rest-ing and feed-ing, some of them seem

*p* *mp*

27 *sub p* *pp* *p*

not to have no - ticed. O-thers re-gard her with the

*p* *pp*

33

slow, blind, thor-ough look that cat-tle have,

37

39

spell-bound in the noon-time heat.

## II. Cythera

5

### Sweet, but changeable

43 ♩=40

There they go, down to the fa - tal ship. they know how beau-ti-ful they are. The

47

ship will sail ve - ry soon. The sea will co - ver them ve - ry

50

soon. un - know - ing - ly, Wave good -

52

bye from the shore, child - ren. I can see how your fac - es

55

change in the sight of their go-ing a-way. Wave to them. Their

This system contains measures 55, 56, and 57. The melody is in treble clef with a key signature of one flat (Bb). It features several triplet markings. The lyrics are: "change in the sight of their go-ing a-way. Wave to them. Their".

58

sails are of silk, they're ve-ry pret - ty. The sun-set is all smiles,

This system contains measures 58, 59, 60, and 61. The melody continues in treble clef with a key signature of one flat. It includes triplet and quintuplet markings. The lyrics are: "sails are of silk, they're ve-ry pret - ty. The sun-set is all smiles,".

62

ra - di - ance, — the hues of a first or last in-no-cence, — You look

This system contains measures 62, 63, and 64. The melody is in treble clef with a key signature of one flat. It features triplet markings and a fermata over measure 63. The lyrics are: "ra - di - ance, — the hues of a first or last in-no-cence, — You look".

65

hung-ry, child-ren, ti-red, ang-ry. Ve - ry

This system contains measures 65, 66, and 67. The melody is in treble clef with a key signature of one flat. It includes triplet markings. The lyrics are: "hung-ry, child-ren, ti-red, ang-ry. Ve - ry".

69

beau - ti - ful is the man - ner of their go - ing. Mu - sic is play - ing a - bout the

The musical score for measures 69-72 consists of two staves. The upper staff is in treble clef and contains a melody with a triplet of eighth notes in measure 70. The lower staff is in treble clef and contains a piano accompaniment with chords and a triplet of eighth notes in measure 71. A fermata is placed over the end of measure 72.

73

mast; their love - ly fa - ces look love - li - er still com -

The musical score for measures 73-75 consists of two staves. The upper staff is in treble clef and contains a melody with a triplet of eighth notes in measure 74. The lower staff is in treble clef and contains a piano accompaniment with chords and a triplet of eighth notes in measure 74. A fermata is placed over the end of measure 75.

76

pared to the an - gry child - ren. —

The musical score for measures 76-79 consists of two staves. The upper staff is in treble clef and contains a melody with a key signature change to one sharp (F#) in measure 76. The lower staff is in treble clef and contains a piano accompaniment with chords and a key signature change to one sharp (F#) in measure 76. The piece ends with a double bar line and a 3/4 time signature in measure 79.



# III. Civilization and its Discontents

## A la Minuet

8

81 ♩=120

*mf*

Un-der the bu - rin's me-di - ta-tive gaze,

*mf*

88

*p*

caught in the cross-hatch-ing

*p*

95

and close-work-ing of the great en - gra - ving of the great

102

*f*

paint - ing Fetes ven - i - ti - nes,

*f*

110

*mf*

en - tan - gled in the en-

*mf*

118

trap - ment of the scrip - - - tion, as if in

123

vines en - tan - - - gled, or the en -

127

tan - gle ment of the veins, it is Wat - teau him - self, a

133 *f*

na - ked soul, suf - fer - ing the hu - mi - li - a - tion and pain of the

138 *ff*

com - pa - ny of fel-low hu-man be - ings,

*ff*

143 *mf*

dressed up as a shep-herd pre- tend-ing to play the

*mf*

151 *f*

bag - - pipe or mu - sette for them, to

*f*

156

dance to, look - ing o-ver at what's - his-name, at Vleu-ghels,

*f*

161

mons - trous - ly ci - vil - ized great Turk - ey cock

*mf* *f* rit.

163

here shown dis-play ing all his gor - geous plu - mage in

*mf* *f* rit.

166

A tempo

gran - di-ose dance,

*ff* *mp*

172

while all a - bout in stud -

*mp*

176

ied mu - tu - al dis - po - si -

*mp*

180

tion o - thers were and Ve - nus was, pre - sid - ing

186

o - ver the scene, and o - ver all this, all this,

191

all this, the great em - broi - - dered

195

trees.